S. S. Seale
Kolli 26.

MEDEA,

A

TRAGEDY OF SENECA.

EDITED
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CAMBRIDGE
AND
BOSTON:
JAMES MUNROE & CO.,
BOOKSELLERS TO THE UNIVERSITY.
1834.

CAMBRIDGE:
CHARLES FOLSOM,
Printer to the University.

PREFACE.

The principal object of the Editor in preparing the Medea of Seneca has been to introduce younger students to a branch of Latin poetry, of which they generally know but little. He considers it an important point in the management of classical studies to arrange the course of reading so that the scholar, after having acquired a competent knowledge of the language as it exists in the best prose-writers, may, so far as time and circumstances allow, become practically acquainted with the extent and character of its literature, and form for himself a modest, but an independent and thorough opinion of the individual authors. Other branches of Latin poetry are, in the common course of our Colleges, well provided for, especially the epic and lyric; but the drama is almost entirely neglected, although the works of Plautus and Terence contain many of the choicest productions of the language, and the collection of tragedies, which generally goes by the name

of Seneca, includes, to say the least, some very respectable performances.

Independently of the merit or demerit of these tragedies, the circumstance of their being the only complete specimens which enable us to ascertain, in what manner and with what modifications and success the Romans transferred the tragic muse to their clime, may justly excite some interest in them. A comparison of the principal Greek tragic poets on the one hand, and Seneca on the other, will, it is believed, convince every one, that there is not so broad and deep a chasm between them as is commonly supposed — all perfection on one side, and failure on the other, — but that there is in the three tragic poets of Greece a developement perceptible, succeeded by a decline of which the best tragedies of Seneca are but a continuation, and by no means a distant one.

This may be shown with regard to various points; for the purpose of illustration, one only will be mentioned here. It is well known, and is founded in the nature and origin of tragedy, that, in the works of the earlier poets, of the two principal elements of tragedy, the epic and lyric, the latter decidedly predominated. Tra-

gedy reached, in this respect as in many others, its perfection in Sophocles, who not only preserves the due proportion of these two parts, but unites them so intimately that one cannot be thought of without the other. How different is this in Euripides; how does the element of action predominate, and how loosely are the choruses connected with the plot. If we look at the Medea of Seneca, we shall find the former defect, the subordinate rank which the chorus or the lyric element holds in comparison with the attention and care bestowed upon the plot; but we shall also see that the Medea is free from the other fault, the choruses being much more naturally and closely connected with the whole, than is the case in many plays of Euripides.

In presenting this view of the relative worth of Greek and Latin tragedy, the Editor does not intend to undertake a vindication of the Medea, still less of any other of the ten tragedies, which have been preserved to us; his only wish is to avoid the injustice of unmerited censure, as well as the folly of extravagant praise. Few works of antiquity have experienced these two extremes of criticism more severely than these

tragedies. Of late, especially since the labors of A. W. Schlegel, the more unfavorable opinion of these specimens of Roman tragedy seems to have gained the ascendency. The Editor must confess, that he could never read the opinion of this distinguished critic, — it is in the eighth of his Lectures on Dramatic Art and Literature, — without being struck by its superficialness, and feeling a suspicion, that it was founded upon a very slight personal acquaintance with the productions in question, if not altogether upon the statements and assertions of others. Moreover, the point of view which Schlegel takes, is a very peculiar one; he is surveying the whole field of the drama, both classical and modern, and analyzing with admirable acuteness the dramatic literature of the different nations, pointing out, in particular, the close connexion between the drama and national character; thus these few tragedies, the least national of all Roman works, dwindle in his view into an insignificance which, from the extent and nature of his examination, will appear quite natural.

In earlier times, many critics were as liberal of their praise as others of their censure. It

would be worse than useless to quote the extravagances of men who, like Jul. Cæs. Scaliger, did not scruple to consider these tragedies equal, and even superior, to the masterpieces of Sophocles and Euripides. Their commendation proceeds, in most instances, from a bad taste and an ignorance of the true nature of poetry and tragedy, which are indeed startling. But the circumstance of its being found in so bad company ought not to prejudice us against the opinion of such men as Lipsius and Lessing, the former of whom is here mentioned, not so much for his stupendous learning, as his nice tact in penetrating and seizing the peculiarities of writers and of the language itself at different periods; it is readily confessed, that his opinion as to the different authors whose productions are collected under the name of Seneca, is of great weight, although it is not to be adopted without some qualification. Lessing, a scholar of very extensive acquirements and a critic of remarkably good taste, although he was by no means blind to the defects of many of these tragedies, did justice to their merits, and thought it worth his while to subject them to a careful examina-

tion, abounding in learning and ingenious reasoning, as far as it went; but he never completed it.

In the course of these remarks, allusion has several times been made to the opinion, that these ten tragedies are the productions of several aúthors. Even a moderate knowledge of the language and a superficial perusal of the plays will suggest this view, and a more careful investigation will tend to confirm and reduce it into a more definite shape. To do this, however, lies beyond the limits of the present undertaking. The Editor would only observe, that he knows of no Latin writings which afford so suitable materials for exercising the critical skill of young scholars; the questions, How many different authors can be traced? How many and which of the tragedies are to be attributed to each? have been frequently discussed, but are not yet settled.

The Medea is the only one of these tragedies which, upon the ground of a direct testimony, can be attributed to Seneca; this testimony is a passage in Quintilian ix, 2, 8: "Interrogamus . . . . . aut invidiæ causa, ut Medea apud Senecam:

Quas peti terras jubes?"

Besides the advantage of being unquestionably the production of a man whose works, although not free from glaring defects, will always hold a distinguished place in Latin literature on account of both their matter and manner, this tragedy has other claims to attention. The subject is the feelings and revenge of an injured woman, and the plot contrived to illustrate this subject, however simple, is complete and constitutes a whole. Of the characters of the play, that of Medea is, of course, the most important and conspicuous; and it is unfolded in the most natural and beautiful manner. Medea is a high-minded woman, but irresistibly swayed by her passions. After having sacrificed every thing that is dear to a human being, power, wealth, her kindred and native country, to save and be united to the man of her first and only love, she sees herself now on the point of being abandoned in a foreign country, among people who look upon her with suspicion and horror, by her husband, the father of her children, for whom she had made that sacrifice, and who from mean and calculating selfishness is capable of purchasing personal security at the expense of the happi-

ness, if not safety, of his faithful wife. At first she is not able to believe it possible that Jason could desert her, and, even when she cannot doubt any longer, her conjugal affection is inventive and ingenious to excuse the conduct of her husband. But when she learns from his own lips his determination, uttered too with cold indifference, a complete change of her feelings takes place. Her love gives way to the most intense hatred, and her ingenuity, a short time before active in palliating the conduct of her husband, is now wholly engrossed with the suggestion and execution of her vengeance, the means of which occur to her mind by degrees and as it were accidentally. When the passing thought and mention of her children suggest a new resource for punishing the infidelity of Jason, a painful struggle commences between the affection of the mother and the resentment of the injured wife.

The character of Jason was not an easy one; the important object was to form it so as to serve, by its greater calmness, as a foil to the vehemence of Medea, without being tame or destitute of interest. Seneca has, perhaps, failed in the latter respect, at least in the

earlier part of the play; and the perusal of the tragedy, especially of the scene between Medea and Jason, reminds one of the chilling insensibility of the hero in Madame de Staël's Corinne. Yet this defect does not vitiate the whole character; for there are redeeming features in it, calculated to interest us strongly, as the expression of his paternal affection in refusing to part with his children, which in fact suggests to Medea her horrible revenge:

MEDEA.

Contemnere animus regias, ut scis, opes
Potest soletque: liberos tantum fugæ
Habere comites liceat, in quorum sinu
Lacrimas profundam. Te novi nati manent.

IASON.

Parere precibus cupere me fateor tuis;
Pietas vetat: namque, istud ut possim pati,
Non ipse memet cogat et rex et socer.
Hæc causa vitæ est: hoc perusti pectoris
Curis levamen. Spiritu citius queam
Carere, membris, luce.

MEDEA.

Sic natos amat?
Bene est: tenetur. Vulneri patuit locus.

The remaining characters, including Cleon, are subordinate, but in keeping; the scene between Cleon and Medea is important, because

it is the hinge of the whole plot; Cleon, yielding to the importunate entreaties to which Medea with feigned humility condescends, renders the execution of her revenge possible.

As to the language, it may be sufficient to mention its purity, and its freedom from those indications of degeneracy by which the works of almost all the contemporaries of Seneca, and some of his own, are marred. The style is simpler than that of most of the other tragedies; the dialogue in particular is not rendered affected and unnatural by the constant interchange of sententious remarks, which is a very striking defect of the Thyestes and the Troades, rich storehouses, indeed, of apothegms and mottos for those who are fond of garnishing their discourse with scraps of Latin and Greek.

With regard to the text, it follows the edition of J. F. Gronovius, based upon the manuscript which he found in the Florentine library, undoubtedly the best, although not perfect. The Editor cannot but remark how severely he has felt, in the course of his labor, the want of modern editions, among which he would mention that of F. H. Bothe, 1819, and that of Levée and Duval, 1823.

Cambridge, July 4, 1834.

MEDEA.

DRAMATIS PERSONÆ.

Medea.
Iason.
Creon.
Nutrix.
Chorus Corinthiorum.
Nuntius.

MEDEA.

ACTUS I.

Medea.

Di conjugales! tuque, genialis tori
Lucina custos! quæque domitorem freti
Tiphyn novam frenare docuisti ratem!
Et tu, profundi sæve dominator maris!
Clarumque Titan dividens orbi diem!
Tacitisque præbens conscium sacris jubar
Hecate triformis! quosque juravit mihi
Deos Iason! quosque Medeæ magis
Fas est precari, Noctis æternæ chaos,
Aversa Superis regna, Manesque impios,
Dominumque regni tristis, et dominam fide
Meliore raptam! voce non fausta precor:
Adeste, adeste, sceleris ultrices Deæ!
Crinem solutis squalidæ serpentibus,
Atram cruentis manibus amplexæ facem,
Adeste: thalamis horridæ quondam meis
Quales stetistis. Conjugi letum novæ,
Letumque socero et regiæ stirpi date.
Mihi pejus aliquid, quod precer sponso malum:
Vivat: per urbes erret ignotas egens,
Exsul, pavens, invisus, incerti laris:
Me conjugem optet; limen alienum expetat,
Jam notus hospes: quoque non aliud queam

Pejus precari, liberos similes patri,
Similesque matri. Parta jam, parta ultio est:
Peperi. Querelas, verbaque incassum sero.
Non ibo in hostes? manibus excutiam faces,
Cœloque lucem? Spectat hoc nostri sator
Sol generis! et spectatur; et curru insidens
Per solita puri spatia decurrit poli!
Non redit in ortus, et remetitur diem!
Da, da per auras curribus patriis vehi;
Committe habenas, genitor, et flagrantibus
Ignifera loris tribue moderari juga:
Gemino Corinthos litori opponens moras
Cremata flammis maria committet duo.
Hoc restat unum, pronubam thalamo feram
Ut ipsa pinum; postque sacrificas preces
Cædam dicatis victimas altaribus.
Per viscera ipsa quære supplicio viam,
Si vivis, anime: si quid antiqui tibi
Remanet vigoris, pelle femineos metus,
Et inhospitalem Caucasum mente indue.
Quodcunque vidit Phasis aut Pontus nefas,
Videbit Isthmos. Effera, ignota, horrida,
Tremenda cœlo pariter ac terris mala
Mens intus agitat; vulnera, et cædem, et vagum
Funus per artus. Levia memoravi nimis:
Hæc virgo feci: gravior exsurgat dolor.
Majora jam me scelera post partus decent.
Accingere ira, teque in exitium para
Furore toto: paria narrentur tua
Repudia thalamis. Quo virum linquis modo?
Hoc, quo secuta es. Rumpe jam segnes moras:
Quæ scelere parta est, scelere linquenda est domus.

v. 55. Quæ scelere *pacta* est, scelere *rumpetur fides*. Cod. Lips.

Chorus.

Ad regum thalamos numine prospero,
Qui cœlum Superi, quique regunt fretum,
Adsint cum populis rite faventibus.
Primus sceptriferis colla Tonantibus
Taurus celsa ferat tergore candido.
Lucinam nivei femina corporis
Intentata jugo placet: et, asperi
Martis sanguineas quæ cohibet manus,
Quæ dat belligeris fœdera gentibus,
Et cornu retinet divite copiam,
Donetur tenera mitior hostia.
Et tu, qui facibus legitimis ades,
Noctem discutiens auspice dextera,
Huc incede gradu marcidus ebrio,
Præcingens roseo tempora vinculo.
Et tu, quæ gemini prævia temporis
Tarde stella redis semper amantibus:
Te matres avidæ, te cupiunt nurus,
Quamprimum radios spargere lucidos.
 Vincit virgineus decor
Longe Cecropias nurus:
Et quas Taygeti jugis
Exercet juvenum modo,
Muris quod caret, oppidum;
Et quas Aonius latex,
Alpheosque sacer lavat.
Si forma velit adspici,
Cedent Æsonio duci
Proles fulminis improbi,
Aptat qui juga tigribus;
Necnon qui tripodas movet,
Frater virginis asperæ.

Cedet Castore cum suo
Pollux cæstibus aptior.
Sic, sic, Cœlicolæ, precor,
Vincat femina conjuges,
Vir longe superet viros.

Hæc cum femineo constitit in choro,
Unius facies prænitet omnibus.
Sic cum sole perit sidereus decor,
Et densi latitant Pleïadum greges,
Cum Phœbe solidum lumine non suo
Orbem circuitis cornibus alligat.
Ostro sic niveus puniceo color
Perfusus rubuit : sic nitidum jubar
Pastor luce nova roscidus adspicit.
Ereptus thalamis Phasidos horridis,
Effrenæ solitus pectora conjugis
Invita trepidus prendere dextera,
Felix Æoliam corripe virginem
Nunc primum soceris, sponse, volentibus.
Concesso, juvenes, ludite jurgio.
Hinc illinc, juvenes, mittite carmina.
Rara est in dominos justa licentia.

Candida thyrsigeri proles generosa Lyæi,
Multifidam jam tempus erat succendere pinum :
Excute solemnem digitis marcentibus ignem.
Festa dicax fundat convicia Fescenninus :
Solvat turba jocos. Tacitis eat illa tenebris,
Si qua peregrino nubit fugitiva marito.

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v. 92. Vir longe *ut superat* viros. Conj. Lips.
v. 95. Sic cum sole perit *sideribus* decor.

ACTUS II.

Medea. Nutrix.

MEDEA.

Occidimus! aures pepulit Hymenæus meas!
Vix ipsa tantum, vix adhuc, credo malum.
Hæc facere Iason potuit? erepto patre,
Patria atque regno, sedibus solam exteris
Deserere? Durus merita contemsit mea,
Qui scelere flammas viderat vinci et mare?
Adeone credit omne consumtum nefas?
Incerta, vecors, mente vesana feror
Partes in omnes, unde me ulcisci queam.
Utinam esset illi frater! Est conjux: in hanc
Ferrum exigatur. .Hoc meis satis est malis?
Si quod Pelasgæ, si quod urbes barbaræ
Novere facinus, quod tuæ ignorant manus,
Nunc est parandum: scelera te hortentur tua;
Et cuncta redeant. Inclitum regni decus
Raptum; et nefandæ virginis parvus comes
Divisus ense, funus ingestum patri;
Sparsumque ponto corpus; et Peliæ senis
Decocta aheno membra. Funestum impie
Quam sæpe fudi sanguinem! at nullum scelus
Irata feci: sævit infelix amor.
Quid tamen Iason potuit, alieni arbitri
Jurisque factus? Debuit ferro obvium
Offerre pectus. Melius, ah! melius, dolor
Furiose, loquere. Si potest, vivat meus,
Ut fuit, Iason; sin minus, vivat tamen,

v. 132. funus *incertum*. Lips. funus *incestum*. All.

Memorque nostri muneri parcat meo.
Culpa est Creontis tota, qui sceptro impotens
Conjugia solvit; quique genitricem abstrahit
Natis; et arcto pignore adstrictam fidem
Dirimit. Petatur solus hic; pœnas luat,
Quas debet. Alto cinere cumulabo domum:
Videbit atrum vorticem flammis agi
Malea longas navibus flectens moras.

NUTRIX.

Sile, obsecro; questusque secreto abditos
Manda dolori. Gravia quisquis vulnera
Patiente et æquo mutus animo pertulit,
Referre potuit. Ira, quæ tegitur, nocet:
Professa perdunt odia vindictæ locum.

MEDEA.

Levis est dolor, qui capere consilium potest,
Et clepere sese: magna non latitant mala.
Libet ire contra.

NUTRIX.

Siste furialem impetum,
Alumna! Vix te tacita defendit quies.

MEDEA.

Fortuna fortes metuit, ignavos premit.

NUTRIX.

Tunc est probanda, si locum virtus habet.

MEDEA.

Nunquam potest non esse virtuti locus.

NUTRIX.

Spes nulla monstrat rebus afflictis viam.

MEDEA.

Qui nil potest sperare, desperet nihil.

NUTRIX.

Abiere Colchi: conjugis nulla est fides;

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v. 152. et æquo *immotus* animo. Conj. Lips. æquo *motus* animo. All.

Nihilque superest opibus e tantis tibi.

MEDEA.

Medea superest: hic mare et terras vides,
Ferrumque et ignes et Deos et fulmina.

NUTRIX.

Rex est timendus.

MEDEA.

Rex meus fuerat pater.

NUTRIX.

Non metuis arma?

MEDEA.

Sint licet terra edita.

NUTRIX.

Moriere.

MEDEA.

Cupio.

NUTRIX.

Profuge.

MEDEA.

Pœnituit fugæ

Medea fugiam?

NUTRIX.

Mater es.

MEDEA.

Cui sim, vides.

NUTRIX.

Profugere dubitas?

MEDEA.

Fugiam: at ulciscar prius.

NUTRIX.

Vindex sequetur.

MEDEA.

Forsan inveniam moras.

NUTRIX.

Compesce verba; parce jam demens minis,

Animosque minue. Tempori aptari decet.

MEDEA.

Fortuna opes auferre, non animum, potest. —
Sed cujus ictu regius cardo strepit?
Ipse est Pelasgo tumidus imperio Creon.

Creon. Medea.

CREON.

Medea, Colchi noxium Æetæ genus,
Nondum meis exportat e regnis pedem?
Molitur aliquid: nota fraus, nota est manus.
Cui parcit illa? quemve securum sinit?
Abolere propere pessimam ferro luem
Equidem parabam: precibus evicit gener;
Concessa vita est. Liberet fines metu;
Abeatque tuta. — Fert gradum contra ferox,
Minaxque nostros propius affatus petit.
Arcete, famuli, tactu et accessu procul.
Jubete, sileat. Regium imperium pati
Aliquando discat. Vade veloci via;
Monstrumque sævum, horribile, jamdudum avehe.

MEDEA.

Quod crimen, aut quæ culpa multatur fuga?

CREON.

Quæ causa pellat, innocens mulier rogat.

MEDEA.

Si judicas, cognosce: si regnas, jube.

CREON.

Æquum atque iniquum regis imperium feras.

MEDEA.

Iniqua nunquam regna perpetuo manent.

CREON.

I, querere Colchis.

MEDEA.

Redeo: qui advexit, ferat.

CREON.

Vox constituto sera decreto venit.

MEDEA.

Qui statuit aliquid parte inaudita altera,
Æquum licet statuerit, haud æquus fuit.

CREON.

Auditus a te Pelia supplicium tulit.
Sed fare: causæ detur egregiæ locus.

MEDEA.

Difficile quam sit animum ab ira flectere
Jam concitatum, quamque regale hoc putet,
Sceptris superbas quisquis admovit manus,
Qua cepit, ire, regia didici mea.
Quamvis enim sim clade miseranda obruta,
Expulsa, supplex, sola, deserta, undique
Afflicta; quondam nobili fulsi patre,
Avoque clarum Sole deduxi genus.
Quodcunque placidis flexibus Phasis rigat,
Pontusque quidquid Scythicus a tergo videt,
Palustribus qua maria dulcescunt aquis,
Armata peltis quidquid exterret cohors
Inclusa ripis vidua Thermodontiis,
Hoc omne noster genitor imperio regit.
Generosa, felix, decore regali potens
Fulsi. Petebant tunc meos thalamos proci,
Qui nunc petuntur. Rapida Fortuna ac levis,
Præcepsque regno eripuit, exsilio dedit.
Confide regnis, cum levis magnas opes
Huc ferat et illuc casus. Hoc reges habent
Magnificum et ingens, nulla quod rapiat dies,
Prodesse miseris, supplices fido lare

v. 214. quidquid *exercet* cohors. Cod. Lips.

Protegere. Solum hoc Colchico regno extuli;
Decus illud ingens, Græciæ florem inclitum,
Præsidia Achivæ gentis, et prolem Deum
Servasse memet. Munus est Orpheus meum,
Qui saxa cantu mulcet, et silvas trahit;
Geminumque munus Castor et Pollux meum est;
Satique Borea; quique trans Pontum quoque
Submota Lynceus lumine immisso videt;
Omnesque Minyæ: nam ducum taceo ducem,
Pro quo nihil debetur. Hunc nulli imputo.
Vobis revexi cæteros, unum mihi.
Incesse nunc, et cuncta flagitia ingere;
Fatebor: obici crimen hoc solum potest,
Argo reversa. Virgini placeat pudor,
Paterque placeat; tota cum ducibus ruet
Pelasga tellus. Hic tuus primum gener
Tauri ferocis ore flammanti occidet.
Fortuna causam, qua volet, nostram premat;
Non pœnitet servasse tot regum decus.
Quodcunque culpa præmium ex omni tuli,
Hoc est penes te. Si placet, damna ream:
Sed redde crimen. Sum nocens, fateor, Creo.
Talem sciebas esse, cum genua attigi,
Fidemque supplex præsidis dextræ peti.
Terra hac miseriis angulum et sedem rogo,
Latebrasque viles. Urbe si pelli placet,
Detur remotus aliquis in regnis locus.

CREON.

Non esse me, qui sceptra violenter geram,
Nec qui superbo miserias calcem pede,
Testatus equidem videor haud clare parum
Generum exsulem legendo, et afflictum, et gravi

v. 236. cuncta *flamina;* cuncta *fulmina*. Conj. Lips. cuncta *crimina*.

Terrore pavidum. Quippe te pœnæ expetit
Letoque Acastus regna Thessalica obtinens.
Senio trementem debili atque ævo gravem
Patrem peremtum queritur, et cæsi senis
Discissa membra; cum dolo captæ tuo
Piæ sorores impium auderent nefas.
Potest Iason, si tuam causam amoves,
Suam tueri. Nullus innocuum cruor
Contaminavit: abfuit ferro manus;
Proculque vestro purus a cœtu stetit.
Tu, tu malorum machinatrix facinorum,
Cui feminea nequitia, ad audendum omnia
Virile robur, nulla famæ memoria est,
Egredere: purga regna; letales simul
Tecum aufer herbas. Libera cives metu:
Alia sedens tellure sollicita Deos.

MEDEA.

Profugere cogis? redde fugienti ratem,
Vel redde comitem. Fugere cur solam jubes?
Non sola veni. Bella si metuis pati,
Utrumque regno pelle. Cur sontes duos
Distinguis? illi Pelia, non nobis jacet.
Fugam rapinasque adice; desertum patrem,
Lacerumque fratrem. Quidquid etiamnum novas
Docet maritus conjuges, non est meum.
Toties nocens sum facta, sed nunquam mihi.

CREON.

Jam exisse decuit: quid seris fando moras?

MEDEA.

Supplex recedens illud extremum precor,
Ne culpa natos matris insontes trahat.

CREON.

Vade: hos paterno, ut genitor, excipiam sinu.

MEDEA.

Per ego auspicatos regii thalami toros,

Per spes futuras, perque regnorum status,
Fortuna varia dubia quos agitat vice,
Precor, brevem largire fugienti moram,
Dum extrema natis mater infigo oscula,
Fortasse moriens.

CREON.

Fraudibus tempus petis.

MEDEA.

Quæ fraus timeri tempore exiguo potest?

CREON.

Nullum ad nocendum tempus angustum est malis.

MEDEA.

Parumne miseræ temporis lacrymis negas?

CREON.

Etsi repugnat precibus infixus timor,
Unus parando dabitur exsilio dies.

MEDEA.

Nimis est; recidas aliquid ex isto licet.
Et ipsa propero.

CREON.

Capite supplicium lues,
Clarus priusquam Phœbus attollat diem,
Nisi cedis Isthmo. — Sacra me thalami vocant;
Vocat precari festus Hymenæo dies.

Chorus.

Audax nimium, qui freta primus
Rate tam fragili perfida rupit;
Terrasque suas post terga videns
Animam levibus credidit auris;
Dubioque secans æquora cursu
Potuit tenui fidere ligno,
Inter vitæ mortisque vias

Nimium gracili limite ducto.
Nondum quisquam sidera norat;
Stellisque, quibus pingitur æther,
Non erat usus: nondum pluvias
Hyadas poterant vitare rates,
Non Oleniæ sidera capræ,
Non quæ sequitur flectitque senex
Arctica tardus plaustra Bootes:
Nondum Boreas, nondum Zephyrus
Nomen habebant.
Ausus Tiphys pandere vasto
Carbasa ponto, legesque novas
Scribere ventis; nunc lina sinu
Tendere toto; nunc prolato
Pede transversos captare Notos;
Nunc antennas medio tutas
Ponere malo; nunc in summo
Religare loco, cum jam totos
Avidus nimium navita flatus
Optat, et alto rubicunda tremunt
Suppara velo.
Candida nostri sæcula patres
Videre, procul fraude remota.
Sua quisque piger litora tangens,
Patrioque senex factus in arvo,
Parvo dives, nisi quas tulerat
Natale solum, non norat opes.
Bene dissepti fœdera mundi
Traxit in unum Thessala pinus;
Jussitque pati verbera pontum,
Partemque metus fieri nostri
Mare sepositum. Dedit illa graves
Improba pœnas per tam longos
Ducta timores; cum duo montes,
Claustra profundi, hinc atque illinc

Subitò impulsu velut æthereo
Gemerent sonitu ; spargeret astra
Nubesque ipsas mare deprensum.
Palluit audax Tiphys, et omnes
Labente manu misit habenas :
Orpheus tacuit torpente lyra ;
Ipsaque vocem perdidit Argo.
Quid ? cum Siculi virgo Pelori,
Rabidos utero succincta canes,
Omnes pariter solvit hiatus,
Quis non totos horruit artus
Toties uno latrante malo ?
Quid ? cum Ausonium diræ pestes
Voce canora mare mulcerent ;
Cum Pieria resonans cithara
Thracius Orpheus solitam cantu
Retinere rates pæne coëgit
Sirena sequi ? quod fuit hujus
Pretium cursus ? aurea pellis,
Majusque mari Medea malum ;
Merces prima digna carina.
Nunc jam cessit pontus, et omnes
Patitur leges. Non Palladia
Compacta manu regum referens
Inclita remos quæritur Argo.
Quælibet altum cymba pererrat :
Terminus omnis motus, et urbes
Muros terra posuere nova.
Nil, qua fuerat sede, reliquit
Pervius orbis.
Indus gelidum potat Araxen :

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v. 344. *pergeret* astra. Cod. Lips.
v. 345. mare *depressum*. Cod. Lips.
v. 354. *imo* latrante malo.

Albim Persæ Rhenumque bibunt.
Venient annis sæcula seris,
Quibus Oceanus vincula rerum
Laxet, et ingens pateat tellus,
Tethysque novos detegat orbes,
Nec sit terris ultima Thule.

ACTUS III.

Nutrix. Medea.

NUTRIX.

Alumna, celerem quo rapis tectis pedem ?
Resiste, et iras comprime, ac retine impetum.
Incerta qualis entheos cursus tulit,
Cum jam recepto Mænas insanit Deo
Pindi nivalis vertice, aut Nysæ jugis ;
Talis recursat huc et huc motu effero
Furoris ore signa lymphati gerens.
Flammata facies spiritum ex alto citat.
Proclamat : oculos uberi fletu rigat :
Renidet : omnis specimen affectus capit ;
Hæret, minatur, æstuat, queritur, gemit.
Quo pondus animi verget ? ubi ponet minas ?
Ubi se iste fluctus franget ? Exundat furor.
Non facile secum versat aut medium scelus.
Se vincet : iræ novimus veteres notas.
Magnum aliquid instat, efferum, immane, impium.
Vultum furoris cerno. Di fallant metum !

MEDEA.

Si quæris, odio, misera, quem statuas modum,

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v. 388. *o Superi, oculos* fletu rigat. Conj. Lips.
v. 393. aut *induit :* aut *ludit ;* aut *rude.* Conj. Lips.

Imitare amorem. Regias egon' ut faces
Inulta patiar? segnis hic ibit dies
Tanto petitus ambitu, tanto datus?
Dum terra cœlum media libratum feret,
Nitidusque certas mundus evolvet vices,
Numerusque arenis deerit, et solem dies,
Noctem sequentur astra; dum siccas polus
Versabit Arctos; flumina in pontum cadent;
Nunquam meus cessabit in pœnas furor,
Crescetque semper. Quæ ferarum immanitas,
Quæ Scylla, quæ Charybdis Ausonium mare
Siculumque sorbens, quæque anhelantem premens
Titana tantis Ætna fervescit minis?
Non rapidus amnis, non procellosum mare,
Pontusque Coro sævus, aut vis ignium
Adjuta flatu possit inhibere impetum
Irasque nostras. Sternam et evertam omnia.
Timuit Creontem, ac bella Thessalici ducis?
Amor timere neminem verus potest.
Sed cesserit coactus, et dederit manus;
Adire certe, et conjugem extremo alloqui
Sermone potuit: hoc quoque extimuit ferox?
Laxare certe tempus immitis fugæ
Genero licebat. Liberis unus dies
Datus duobus! Non queror tempus breve:
Multum patebit. Faciet, hic faciet dies,
Quod nullus unquam taceat. Invadam Deos,
Et cuncta quatiam.

NUTRIX.

Recipe turbatum malis,
Hera, pectus: animum mitiga.

MEDEA.

Sola est quies,
Mecum ruina cuncta si video obruta.
Mecum omnia abeant. Trahere, cum pereas, libet.

NUTRIX.

Quam multa sint timenda, si perstas, vide.
Nemo potentes aggredi tutus potest.

Iason. Medea.

IASON.

O dura fata semper, et sortem asperam,
Cum sævit et cum parcit, ex æquo malam!
Remedia quoties invenit nobis Deus
Periculis pejora? Si vellem fidem
Præstare meritis conjugis, leto fuit
Caput offerendum: si mori nolim, fide
Misero carendum est. Non timor vicit virum,
Sed trepida pietas: quippe sequeretur necem
Proles parentum. O sancta, si cœlum incolis,
Justitia, numen invoco ac testor tuum.
Nati patrem vicere. Quin ipsam quoque,
Etsi ferox est corde, nec patiens jugi,
Consulere natis malle quam thalamis reor.
Constituit animus precibus iratam aggredi.
Atque, ecce, viso memet exsiluit, furit:
Fert odia præ se; totus in vultu est dolor.

MEDEA.

Fugimus, Iason, fugimus. Hoc non est novum,
Mutare sedes: causa fugiendi nova est.
Pro te solebam fugere: discedo, exeo.
Penatibus profugere quam cogis tuis,
Ad quos remittis? Phasin et Colchos petam,
Patriumque regnum, quæque fraternus cruor
Perfudit arva? quas peti terras jubes?
Quæ maria monstras? Pontici fauces freti?
Per quas revexi nobiles regum manus,
Adulterum secuta per Symplegadas?

Parvamne Iolcon, Thessala an Tempe petam?
Quascunque aperui tibi vias, clusi mihi.
Quo me remittis? exsuli exsilium imperas,
Nec das. Eatur: regius jussit gener:
Nihil recuso. Dira supplicia ingere;
Merui. Cruentis pellicem pœnis premat
Regalis ira; vinculis oneret manus,
Clusamque saxo noctis æternæ obruat;
Minora meritis patiar. Ingratum caput!
Revolvat animus igneos tauri halitus,
Interque sævos gentis indomitæ metus,
Armifero in arvo flammeum Æetæ pecus,
Hostisque subiti tela; cum, jussu meo,
Terrigena miles mutua cæde occidit.
Adice expetita spolia Phrixei arietis,
Somnoque jussum lumina ignoto dare
Insomne monstrum; traditum fratrem neci;
Et scelere in uno non semel factum scelus;
Jussasque natas, fraude deceptas mea,
Secare membra non revicturi senis.
Aliena quærens regna, deserui mea.
Per spes tuorum liberum, et certum larem,
Per victa monstra, per manus, pro te quibus
Nunquam peperci, perque præteritos metus,
Per cœlum, et undas, conjugi testes mei,
Miserere: redde supplici felix vicem.
Ex opibus illis, quas procul raptas Scythæ
Usque a perustis Indiæ populis petunt,
Quas quia referta vix domus gazas capit,
Ornamus auro nemora, nil exsul tuli,
Nisi fratris artus. Hos quoque impendi tibi.
Tibi patria cessit, tibi pater, frater, pudor.
Hac dote nupsi: redde fugienti sua.

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v. 477. Aliena quærens regna? deserui mea.

IASON.

Perimere cum te vellet infestus Creo,
Lacrymis meis evictus exsilium dedit.

MEDEA.

Pœnam putabam; munus, ut video, est fuga.

IASON.

Dum licet abire, profuge, teque hinc eripe.
Gravis ira regum est semper.

MEDEA.

Hoc suades mihi,
Præstas Creusæ: pellicem invisam amoves.

IASON.

Medea amores obicit?

MEDEA.

Et cædem, et dolos.

IASON.

Objicere crimen quod potes tandem mihi?

MEDEA.

Quodcunque feci.

IASON.

Restat hoc unum insuper,
Tuis ut etiam sceleribus fiam nocens.

MEDEA.

Tua illa, tua sunt illa. Cui prodest scelus,
Is fecit. Omnes conjugem infamem arguant;
Solus tuere, solus insontem voca.
Tibi innocens sit, quisquis est pro te nocens.

IASON.

Ingrata vita est, cujus acceptæ pudet.

MEDEA.

Retinenda non est, cujus acceptæ pudet.

IASON.

Quin potius ira concitum pectus doma.
Placare natis.

MEDEA.

Abdico, ejuro, abnuo.
Meis Creusa liberis fratres dabit?

IASON.

Regina natis exsulum, afflictis potens.

MEDEA.

Non veniat unquam tam malus miseris dies,
Qui prole fœda misceat prolem inclitam,
Phœbi nepotes Sisyphi nepotibus.

IASON.

Quid, misera, meque teque in exitium trahis?
Abscede, quæso.

MEDEA.

Supplicem audivit Creo.

IASON.

Quid facere possim, eloquere.

MEDEA.

Pro me? vel scelus.

IASON.

Hinc rex, et illinc.

MEDEA.

Est et his major metus,
Medea. Nos confligere certemus, sine;
Sit pretium Iason.

IASON.

Cedo defessus malis.
Et ipsa casus sæpe jam expertos time.

MEDEA.

Fortuna semper omnis intra me stetit.

IASON.

Acastus instat; propior est hostis Creo.

MEDEA.

Utrumque profuge. Nolo ut in socerum manus
Armes; nec, ut te cæde cognata inquines,
Medea cogit: innocens mecum fuge.

IASON.

Et quis resistet, gemina si bella ingruant,
Creo atque Acastus arma si jungant sua?

MEDEA.

His adice Colchos, adjice Æeten ducem;
Scythas Pelasgis junge; demersos dabo.

IASON.

Alta extimesco sceptra.

MEDEA.

Ne cupias, vide.

IASON.

Suspecta ne sint, longa colloquia amputa.

MEDEA.

Nunc summe toto Jupiter cœlo tona;
Intende dextram; vindices flammas para;
Omnemque ruptis nubibus mundum quate.
Nec diligenti tela librentur manu:
Vel me, vel istum: quisquis e nobis cadet,
Nocens peribit: non potest in nos tuum
Errare fulmen.

IASON.

Sana meditari incipe,
Et placida fare. Si quid ex soceri domo
Potest fugam levare, solamen pete.

MEDEA.

Contemnere animus regias, ut scis, opes
Potest soletque: liberos tantum fugæ
Habere comites liceat, in quorum sinu
Lacrimas profundam. Te novi nati manent.

IASON.

Parere precibus cupere me fateor tuis;
Pietas vetat: namque, istud ut possim pati,
Non ipse memet cogat et rex et socer.
Hæc causa vitæ est: hoc perusti pectoris
Curis levamen. Spiritu citius queam
Carere, membris, luce.

MEDEA.

Sic natos amat?
Bene est : tenetur. Vulneri patuit locus.
Suprema certe liceat abeuntem loqui
Mandata: liceat ultimum amplexum dare.
Gratum est et illud. Voce jam extrema peto,
Ne, si qua noster dubius effudit dolor,
Maneant in animo verba; sed melior tibi
Memoria nostri subeat: hæc iræ data
Obliterentur.

IASON.

Omnia ex animo expuli.
Precorque, et ipsa fervidam ut mentem regas,
Placideque tractes. Miserias lenit quies.

MEDEA.

Discessit! Itan' est? vadis oblitus mei,
Et tot meorum facinorum? excidimus tibi?
Nunquam excidemus. Hoc age; omnes advoca
Vires et artes. Fructus est scelerum tibi,
Nullum scelus putare. Vix fraudi est locus;
Timemur; hac aggredere, qua nemo potest
Quidquam timere: perge: nunc aude, incipe,
Quidquid potes, Medea, quidquid non potes.
Tu, fida nutrix, socia mœroris mei,
Variique casus, misera consilia adjuva.
Est palla nobis, munus æthereæ domus
Decusque regni, pignus Æetæ datum
A Sole generis. Est et auro textili
Monile fulgens; quodque gemmarum nitor
Distinguit aurum, quo solent cingi comæ.
Hæc nostra nati dona nubenti ferant,
Sed ante diris illita ac tincta artibus.
Vocetur Hecate: sacra luctifica appara.
Statuantur aræ: flamma jam tectis sonet.

CHORUS.

Nulla vis flammæ tumidique venti
Tanta, nec teli metuenda torti,
Quanta cum conjux viduata tædis
Ardet et odit.
Non ubi hibernos nebulosus imbres
Auster advexit, properatque torrens
Ister, et junctos vetat esse pontes,
Ac vagus errat.
Non ubi impellit Rhodanus profundum;
Aut ubi in rivos nivibus solutis
Sole jam forti medioque vere
Tabuit Hæmus.
Cæcus est ignis stimulatus ira;
Nec regi curat, patiturve frenos.
Haud timet mortem : cupit ire in ipsos
Obvius enses.
Parcite, o Divi! veniam precamur,
Vivat ut tutus, mare qui subegit.
Sed furit vinci dominus profundi
Regna secunda.
Ausus æternos agitare currus,
Immemor metæ juvenis paternæ,
Quos polo sparsit furiosus ignes,
Ipse recepit.
Constitit nulli via nota magno.
Vade, qua tutum populo priori :
Rumpe nec sacro, violente, sancta
Fœdera mundi.
Quisquis audacis tetigit carinæ
Nobiles remos, nemorisque sacri
Pelion densa spoliavit umbra;
Quisquis intravit scopulos vagantes,

Et tot emensus pelagi labores
Barbara funem religavit ora,
Raptor externi rediturus auri;
Exitu diro temerata ponti
Jura piavit.
Exigit pœnas mare provocatum.
Tiphys in primis, domitor profundi,
Liquit indocto regimen magistro
Litore externo procul a paternis
Occidens regnis; tumuloque vili
Tectus ignotas jacet inter umbras.
Aulis amissi memor inde regis
Portubus lentis retinet carinas
Stare querentes.
Ille, vocali genitus Camœna,
Cujus ad chordas modulante plectro
Restitit torrens, siluere venti;
Cui suo cantu volucris relicto
Adfuit tota comitante silva,
Thracios sparsus jacuit per agros.
At caput tristi fluitavit Hebro.
Contigit notam Styga Tartarumque
Non rediturus.
Stravit Alcides Aquilone natos:
Patre Neptuno genitum necavit
Sumere innumeras solitum figuras.
Ipse post terræ pelagique pacem,
Post feri Ditis patefacta regna
Vivus ardenti recubans in Œta,
Præbuit sævis sua membra flammis
Tabe consumtus gemini cruoris
Munere nuptæ.
Stravit Ancæum violentus ictu
Setiger. Fratres, Meleagre, matris
Impius mactas; morerisque dextra

Matris iratæ. Meruere cuncti.
Morte quod crimen tener expiavit
Herculi magno puer irrepertus,
Raptus, heu ! tutas puer inter undas ?
Ite nunc, fortes ; perarate pontum
Fonte timendo.
Idmonem, quamvis bene fata nosset,
Condidit serpens. Libycis arenis
Omnibus verax, sibi falsus uni
Concidit Mopsus, caruitque Thebis.
Ille si vere cecinit futura,
Exsul errabit Thetidis maritus :
Igne fallaci nociturus Argis
Nauplius præceps cadet in profundum :
Patrioque pendet crimine pœnas
Fulmine et ponto moriens Oïleus.
Conjugis fatum redimens Pherei,
Uxor, impendes animam marito.
Ipse, qui prædam spoliumque jussit
Aureum prima revehi carina,
Ustus accenso Pelias aheno
Arsit angustas vagus inter undas.
Jam satis, Divi, mare vindicastis :
Parcite jusso.

ACTUS IV.

Nutrix.

Pavet animus, horret : magna pernicies adest.
Immane quantum augescit, et semet dolor
Accendit ipse, vimque præteritam integrat.
Vidi furentem, sæpe et aggressam Deos,
Cœlum trahentem : majus his, majus parat

Medea monstrum : namque ut attonito gradu
Evasit, et penetrale funestum attigit,
Totas opes effudit ; et quidquid diu
Etiam ipsa timuit, promit ; atque omnem explicat
Turbam malorum : arcana, secreta, abdita.
Et triste læva comprecans sacrum manu
Pestes vocat, quascunque ferventis creat
Arena Libyæ, quasque perpetua nive
Taurus coërcet frigore Arctoo rigens ;
Et omne monstrum. Tracta magicis cantibus
Squamifera latebris turba desertis adest.
Hic sera serpens corpus immensum trahit,
Trifidamque linguam exsertat ; et quærens, quibus
Mortifera veniat, carmine audito stupet,
Tumidumque nodis corpus aggestis plicat,
Cogitque in orbes. " Parva sunt," inquit, " mala,
Et vile telum est, ima quod tellus creat :
Cœlo petam venena. Jam nunc tempus est
Aliquid movere fraude vulgari altius.
Huc ille, vasti more torrentis jacens,
Descendat anguis, cujus immensos duæ
Major minorque sentiunt nodos feræ ;
Major Pelasgis apta, Sidoniis minor.
Pressasque tandem solvat Ophiuchus manus,
Virusque fundat. Adsit ad cantus meos
Lacessere ausus gemina Python numina :
Et hydra, et omnis redeat Herculea manu
Succisa serpens cæde se reparans sua.
Tu quoque relictis pervigil Colchis ades,
Sopite primum cantibus serpens meis."
Postquam evocavit omne serpentum genus,
Congerit in unum frugis infaustæ mala :
Quæcunque generat invius saxis Eryx ;
Quæ fert opertis hieme perpetua jugis
Sparsus cruore Caucasus Promethei ;

Pharetraque pugnax Medus, aut Parthus levis;
Et quis sagittas divites Arabes linunt;
Aut quos sub axe frigido succos legunt
Lucis Suëvi nobiles Hercyniis;
Quodcunque tellus vere nidifico creat;
Aut rigida cum jam bruma decussit decus
Nemorum, et nivali cuncta constrinxit gelu;
Quodcunque gramen flore mortifero viret,
Dirusve tortis succus in radicibus
Causas nocendi gignit, attrectat manu.
Hæmonius illas contulit pestes Athos;
Has Pindus ingens: illa Pangæi jugis
Teneram cruenta falce deposuit comam;
Has aluit altum gurgitem Tigris premens;
Danubius illas; has per arentes plagas
Tepidis Hydaspes gemmifer currens aquis,
Nomenque terris qui dedit Bætis suis,
Hesperia pulsans maria languenti vado:
Hæc passa ferrum est, dum parat Phœbus diem;
Illius alta nocte succisus frutex:
At hujus ungue secta cantato seges:
Mortifera carpit gramina, ac serpentium
Saniem exprimit; miscetque et obscœnas aves,
Mœstique cor bubonis, et raucæ strigis
Exsecta vivæ viscera. Hæc scelerum artifex
Discreta ponit: his rapax vis ignium,
His gelida pigri frigoris glacies inest.
Addit venenis verba non istis minus
Metuenda. Sonuit, ecce, vesano gradu,
Canitque: mundus vocibus primis tremit.

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v. 710. Et queis sagittas divites Arabes linunt,
Pharetraque pugnax Medus, aut Parthus levis.
Conj. Gronov.

MEDEA.

Comprecor vulgus silentum, vosque ferales Deos,
Et Chaos cœcum, atque opacam Ditis umbrosi domum,
Tartari ripis ligatos squalidæ Mortis specus,
Suppliciis, animæ, remissis currite ad thalamos novos.
Rota resistat membra torquens; tangat Ixion humum.
Tantalus securus undas hauriat Pirenidas.
Gravior Tityi pœna sedeat conjugis socero mei:
Lubricus per saxa retro Sisyphum volvat lapis.
Vos quoque, urnis quas foratis irritus ludit labor,
Danaides, coite; vestras hic dies quærit manus.
Nunc meis vocata sacris noctium sidus veni,
Pessimos induta vultus, fronte non una minax.
   Tibi more gentis vinculo solvens comam
Secreta nudo nemora lustravi pede.
Et evocavi nubibus siccis aquas;
Egique ad imum maria, et Oceanus graves
Interius undas æstibus victis dedit:
Pariterque mundus lege confusa ætheris
Et solem et astra vidit; et vetitum mare
Tetigistis, Ursæ. Temporum flexi vices;
Æstiva tellus floruit cantu meo;
Messem coacta vidit hibernam Ceres.
Violenta Phasis vertit in fontem vada;
Et Ister in tot ora divisus truces
Compressit undas, omnibus ripis piger.
Sonuere fluctus: tumuit insanum mare
Tacente vento. Nemoris antiqui domus

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v. 747 Sisyphum *solvat* lapis. Conj. Gronov.

Amisit umbram vocis imperio meæ :
Die relicto Phœbus in medio stetit ;
Hyadesque nostris cantibus motæ labant.
Adesse sacris tempus est, Phœbe, tuis.
Tibi hæc cruenta serta texuntur manu,
  Novena quæ serpens ligat :
Tibi hæc, Typhoeus membra quæ discors tulit,
  Qui regna concussit Jovis.
Vectoris istic perfidi sanguis inest,
  Quem Nessus exspirans dedit.
Œtæus isto cinere defecit rogus,
  Qui virus Herculeum bibit.
Piæ sororis, impiæ matris facem
  Ultricis Althææ vides.
Reliquit istas invio plumas specu
  Harpyia, dum Zeten fugit.
His adice pennas sauciæ Stymphalidos,
  Lernæa passæ spicula.
Sonuistis *αἶ αἶ* : tripodas agnosco meos
  Favente commotos Dea.
Video Triviæ currus agiles,
Non quos pleno lucida vultu
Pernox agitat ; sed quos facie
Lurida mœsta, cum Thessalicis
Vexata minis cœlum freno
Propiore legit. Sic face tristem
Pallida lucem funde per auras ;
Horrore novo terre populos ;
Inque auxilium, Dictynna, tuum
Pretiosa sonent æra Corinthi.
Tibi sanguineo cæspite sacrum
Solemne damus : tibi de medio
Rapta sepulchro fax nocturnos
Sustulit ignes : tibi mota caput
Flexa voces cervice dedi :

Tibi funereo de more jacens
Passos cingit vitta capillos:
Tibi jactatur tristis Stygia
Ramus ab unda: tibi nudato
Pectore Mænas sacro feriam
Brachia cultro.
Manet noster sanguis ad aras.
Assuesce, manus, stringere ferrum,
Carosque pati posse cruores.
Sacrum laticem percussa dedi.
Quod si nimium sæpe vocari
Quereris, votis ignosce, precor.
Causa vocandi, Persei, tuos
Sæpius arcus una atque eadem
Semper Iason. Tu nunc vestes
Tinge Creusæ, quas cum primum
Sumserit, imas urat serpens
Flamma medullas. Ignis fulvo
Clusus in auro latet obscurus;
Quem mihi, cœli qui furta luit
Viscere feto, dedit, et docuit
Condere vires arte Prometheus.
Dedit et tenui sulfure tectos
Mulciber ignes: et vivacis
Fulgura flammæ de cognato
Phaëthonte tuli. Habeo mediæ
Dona Chimæræ.
Habeo flammas usto tauri
Gutture raptas; quas permixto
Felle Medusæ tacitum jussi
Servare malum.
Adde venenis stimulos, Hecate;
Donisque meis semina flammæ
Condita serva; fallant visus,
Tactusque ferant. Meet in pectus

Venasque calor : stillent artus,
Ossaque fument ; vincatque suas
Flagrante coma nova nupta faces.
Vota tenentur ; ter latratus
Audax Hecate dedit, et sacros
Edidit ignes face luctifera.
Peracta vis est omnis : huc natos voca,
Pretiosa per quos dona nubenti feras.
Ite, ite, nati, matris infaustæ genus :
Placate vobis munere et multa prece
Dominam et novercam. Vadite, et celeres domum
Referte gressus, ultimo amplexu ut fruar.

CHORUS.

Quonam cruenta Mænas
Præceps amore sævo
Rapitur? quod impotenti
Facinus parat furore?
Vultus citatus ira
Riget ; et caput feroci
Quatiens superba motu
Regi minatur ultro.
Quis credat exsulantem?
Flagrant genæ rubentes ;
Pallor fugat ruborem :
Nullum vagante forma
Servat diu colorem.
Huc fert pedes et illuc,
Ut tigris orba natis
Cursu furente lustrat
Gangeticum nemus ; sic
Frenare nescit iras
Medea, non amores.

Nunc ira amorque causam
Junxere: quid sequitur?
Quando efferet Pelasgis
Nefanda Colchis arvis
Gressum; metuque solvet
Regnum simulque reges?
Nunc, Phœbe, mitte currus
Nullo morante loro.
Nox condat alma lucem:
Mergat diem timendum
Dux noctis Hesperugo.

ACTUS V.

NUNTIUS. CHORUS. NUTRIX. MEDEA. IASON.

NUNTIUS.

Periere cuncta: concidit regni status.
Nata atque genitor cinere permixto jacent.

CHORUS.

Qua fraude capti?

NUTRIX.

Qua solent reges capi;
Donis.

CHORUS.

In illis esse quis potuit dolus?

NUNTIUS.

Et ipse miror; vixque jam facto malo
Potuisse fieri credo.

CHORUS.

Quis cladis modus?

NUNTIUS.

Avidus per omnem regiæ partem furit,
Ut jussus, ignis: jam domus tota occidit;

Urbi timetur.

CHORUS.

Unda flammas opprimat.

NUNTIUS.

Et hoc in ista clade mirandum accidit;
Alit unda flammas; quoque prohibetur magis,
Magis ardet ignis. Ipsa præsidia occupat.

NUTRIX.

Effer citatum sede Pelopea gradum,
Medea: præceps quaslibet terras pete.

MEDEA.

Egon' ut recedam? Si profugissem prius,
Ad hoc redirem. Nuptias specto novas.
Quid, anime, cessas? sequere felicem impetum.
Pars ultionis ista, qua gaudes, quota est!
Amas adhuc, furiosa, si satis est tibi
Cœlebs Iason. Quære pœnarum genus
Haud usitatum: jamque sic temet para.
Fas omne cedat: abeat expulsus pudor.
Vindicta levis est, quam ferunt puræ manus.
Incumbe in iras, teque languentem excita;
Penitusque veteres pectore ex imo impetus
Violentus hauri. Quidquid admissum est adhuc,
Pietas vocetur. Hoc age: et faxo, sciant,
Quam levia fuerint, quamque vulgaris notæ,
Quæ commodavi scelera. Prolusit dolor
Per ista noster: quid manus poterant rudes
Audere magnum? quid puellaris furor?
Medea nunc sum: crevit ingenium malis.
Juvat, juvat rapuisse fraternum caput;
Artus juvat secuisse, et arcano patrem
Spoliasse sacro. Juvat in exitium senis
Armasse natas. Quære materiam, dolor:
Ad omne facinus non rudem dextram afferes.
Quo te igitur, ira, mittis? aut quæ perfido

Intendis hosti tela? Nescio quid ferox
Decrevit animus intus, et nondum sibi
Audet fateri. Stulta properavi nimis.
Ex pellice utinam liberos hostis meus
Aliquos haberet! Quidquid ex illo tuum est,
Creusa peperit: placuit hoc pœnæ genus,
Meritoque placuit. Ultimum agnosco scelus.
Anime, parandum est. Liberi quondam mei,
Vos pro paternis sceleribus pœnas date.
Cor pepulit horror: membra torpescunt gelu,
Pectusque tremuit. Ira discessit loco:
Materque tota conjuge expulsa redit.
Egon' ut meorum liberum ac prolis meæ
Fundam cruorem? melius, ah demens furor!
Incognitum istud facinus ac dirum nefas
A me quoque absit. Quod scelus miseri luent?
Scelus est Iason genitor, et majus scelus
Medea mater. Occidant: non sunt mei.
Pereant? mei sunt: crimine et culpa carent.
Sunt innocentes: fateor: et frater fuit.
Quid, anime, titubas? ora quid lachrimæ rigant?
Variamque nunc huc ira, nunc illuc amor
Diducit? Anceps æstus incertam rapit.
Ut sæva rapidi bella cum venti gerunt,
Utrimque fluctus maria discordes agunt,
Dubiumque pelagus fervet; haud aliter meum
Cor fluctuatur: ira pietatem fugat,
Iramque pietas. Cede pietati, dolor.
Huc, cara proles, unicum afflictæ domus
Solamen, huc vos ferte, et infusos mihi
Conjungite artus. Habeat incolumes pater,
Dum et mater habeat. Urget exsilium ac fuga.
Jam jam meo rapientur avulsi e sinu
Flentes, gementes. Osculis pereant patris;
Periere matris. Rursus increscit dolor,

Et fervet odium: repetit invitam manum
Antiqua Erinnys. Ira, qua ducis, sequor.
Utinam superbæ turba Tantalidos meo
Exisset utero, bisque septenos parens
Natos tulissem! sterilis in pœnas fui.
Fratri patrique quod sat est, peperi duos.
Quonam ista tendit turba Furiarum impotens?
Quem quærit? aut quo flammeos ictus parat?
Aut cui cruentas agmen infernum faces
Intentat? Ingens anguis excusso sonat
Tortus flagello. Quem trabe infesta petit
Megæra? cujus umbra dispersis venit
Incerta membris? Frater est! pœnas petit!
Dabimus. Sed omnes fige luminibus faces:
Lania, perure: pectus en furiis patet.
Discedere a me, frater, ultrices Deas,
Manesque ad imos ire securas jube:
Mihi me relinque, et utere hac, frater, manu,
Quæ strinxit ensem: victima Manes tuos
Placemus ista. Quid repens affert sonus?
Parantur arma, meque in exitium petunt.
Excelsa nostræ tecta conscendam domus
Cæde inchoata. Perge tu mecum comes.
Tuum quoque ipsa corpus hinc mecum aveham.
Nunc hoc age, anime. Non in occulto tibi est
Perdenda virtus: approba populo manum.

IASON.

Quicunque regum cladibus fidus doles,
Concurre, ut ipsam sceleris auctorem horridi
Capiamus. Huc, huc, fortis, armigeri, cohors,
Conferte tela: vertite ex imo domum.

MEDEA.

Jam jam recepi sceptra, germanum, patrem;
Spoliumque Colchi pecudis auratæ tenent.
Rediere regna: rapta virginitas redit.

O placida tandem numina! O festum diem!
O nuptialem! Vade. Perfectum est scelus;
Vindicta nondum: perage, dum faciunt manus.
Quid nunc moraris, anime? quid dubitas? potes.
Jam cecidit ira: pœnitet: facti pudet.
Quid, misera, feci? Misera, pœniteat licet,
Feci. Voluptas magna me invitam subit:
Et ecce crescit. Deerat hoc unum mihi,
Spectator ipse. Nil adhuc factum reor:
Quidquid sine isto fecimus sceleris, perit.

IASON.

En ipsa tecti parte præcipiti imminet.
Huc rapiat ignes aliquis, ut flammis cadat
Suis perusta.

MEDEA.

Congere extremum tuis
Natis, Iason, funus, ac tumulum strue.
Conjux socerque justa jam functis habent
A me sepulti. Natus hic fatum tulit;
Hic, te vidente, dabitur exitio pari.

IASON.

Per numen omne, perque communes fugas,
Torosque, quos non nostra violavit fides,
Jam parce nato. Si quod est crimen, meum est:
Me dede morti; noxium macta caput.

MEDEA.

Hac, qua recusas, qua doles, ferrum exigam.
I nunc, superbe! virginum thalamos pete;
Relinque matres.

IASON.

Unus est pœnæ satis.

MEDEA.

Si posset una cæde satiari manus,
Nullam petisset. Ut duos perimam tamen,
Nimium est dolori numerus angustus meo.

In matre si quod pignus etiamnum latet,
Scrutabor ense viscera, et ferro extraham.

IASON.

Jam perage cœptum facinus, haud ultra precor;
Moramque saltem suppliciis dona meis.

MEDEA.

Perfruere lento scelere; ne propera, dolor.
Meus dies est: tempore accepto utimur.

IASON.

Infesta memet perime.

MEDEA.

Misereri jubes.
Bene est; peractum est. Plura non habui, dolor,
Quæ tibi litarem. Lumina huc tumida alleva,
Ingrate Iason. Conjugem agnoscis tuam?
Sic fugere soleo. Patuit in cœlum via.
Squamosa gemini colla serpentes jugo
Submissa præbent. Recipe jam natos parens.
Ego inter auras aliti curru vehar.

IASON.

Per alta vade spatia sublimi ætheris:
Testare nullos esse, qua veheris, Deos.

NOTES.

NOTES.

ACT I. — *Scene I.*

Verse

1. *Di conjugales*] the deities presiding over the institution of marriage, Jupiter and Juno.

2. *Lucina*] from *lux*, 'shining, affording light;' then 'bringing to light, ushering into life;' an epithet of Juno and Diana. —— *quæque*] Minerva.

3. *Tiphyn*] Tiphys was the pilot of the Argonauts.

5. *Titan*] here the name of Sol, the son of Hyperion. —— *dividens*] Hor. Carm. I. 15, 15.

6. *Tacitis sacris*] rites performed in the night, particularly those of sorcery.

7. *Hecate triformis*] This goddess is called *triformis*, either because she is represented with three heads, that of a horse, a dog, and a swine; or because she is the same who is sometimes called Proserpine and Diana; or on account of her various manifestations of power. Hor. Carm. III. 22, 4. —— *quosque juravit mihi Deos Iason*] Ovid. Metam. VII. 94, the Sun and Hecate. Ovid. Heroid. XII. 78 – 80.

9. *chaos*] not the state of the world before its organization, but, in general, a confused, dark condition.

10. *Manesque impios*] merciless; Hor. Epod. 5, 13.

12. *Meliore*] Pluto kept better faith towards Proserpine, than Jason towards Medea.

16. *thalamis*] is the dative governed by *stetistis*, instead of *adstitistis*.

19. *Mihi pejus aliquid, quod*] Some supply *date*; 'Suggest to me something worse, which I may pray for:' others, *est*; 'I have, I know something worse.' Gronovius would change *mihi* into *me*; 'Grant something worse than I am.' According to the first and third explanations, Medea must pause, before she continues *Vivat*.

24. *similes patri*] Moral similitude is meant, although the dative is used.

26. *Peperi*] 'I have children; my wish is fulfilled.' Medea thinks of her children as yet only as resembling their parents in their vices; but unconsciously she presents them to the reader as the instruments and victims of her future cruel revenge.

27. *manibus excutiam faces*] refers to the marriage ceremony.

28. *Cœloque lucem*] int. *deducam*. Virg. Ecl. VIII. 69.; Hor. Epod. V. 46; XVII. 5. refer to her magic power.——*nostri sator Sol generis*] Sol, the father of Æetes, and grandfather of Medea. Therefore

32. *patriis*] i. e. *avitis*.

36. *maria committet duo*] unite the Ionian and Ægæan seas, separated by the isthmus of Corinth.

37. *thalamo feram*] for *inferam*.

43. *Et inhospitalem Caucasum mente indue*] for *et inhospitalis Caucasi mentem indue*.

47. *vagum Funus per artus*] An allusion to the death of her brother Absyrtus.

55. A manuscript of Lipsius has *Quæ scelere pacta est, scelere rumpetur fides*. *Domus*, implying marriage and domestic life, is more expressive than the more general and vague word *fides*.

Chorus.

56. *regum*] Not only kings, but royal personages.

58. *populis*] poetically for *populo*.

59. *Tonantibus*] i. e. *Jovi et Junoni*. Farnabius seems to understand Jupiter alone, and takes *Lucina* as signifying Juno. Not to say any thing of this use of the plural, Diana would thus not be mentioned, an omission by no means probable.

63. *Martis quæ cohibet manus*] Peace.

65. *copiam*] Plenty is represented as an attribute of Peace; it is generally mentioned as a distinct deity. Hor. Carm. Sæc. 60.

67. *Et tu*] i. e. Hymenæus, the god of marriage. According to some, he was the son of one of the muses, Urania, or Calliope; according to others, of Bacchus and Venus. Seneca adopts the latter opinion. See v. 110.

71. *Et tu*] Venus.

73. *nurus*] for *sponsæ*.

77–79. Description of Lacedæmon, and the education of its females.

80. *Aonius latex*] Farnabius takes this to be the fountain Dirce, at Thebes. It might also refer to the fountain Aganippe, and signify not only Thebes, but all Bœotia.

84. *Proles fulminis improbi*] Bacchus, whose mother, Semele, was destroyed by the lightning of Jupiter.

92. *Vir longe superet viros*] A manuscript of Lipsius contained *vir longe ut superat viros*, which makes a better sense; it having already been stated, that Jason surpasses all others in beauty, a wish is added that Creusa may, in a similar manner, excel all women.

95. *cum sole*] i. e. *simulac sol oritur*.

98. *solidum Orbem circuitis cornibus alligat*] when the moon becomes full.

100. *rubuit*] the perfect either of *rubeo*, used as an aorist, or of *rubesco*, 'has become red,' i. e. is red.

102. *Ereptus* for *erepte*] Liv. I. 24. —— *Phasidos*] *Phasis* for the more common form *Phasias*.

105. *Æoliam virginem*] Æolus, the grandson of Deucalion, from whom Creon was descended.

106. *soceris volentibus*] An allusion to the father of Medea, Æetes.

107. *jurgio*] 'alternate songs.'

109. *justa*] 'lawful, proper, permitted.'

111. *tempus erat*] for *est*, expressive of impatience. Hor. Carm. I. 37, 4.

112. *marcentibus*] v. 69.

114. *Solvat*] i. e. *expediat*, *promat*.

ACT II. — *Scene I.*

116. *Hymenæus*] 'marriage-song.'

120. *merita*] assistance afforded to Jason.

121. *flammas*] refers to the contest with the bulls breathing fire. Ov. Met. VII. 104. —— *mare*] The danger of being overtaken by Æetes was averted by the murder of Absyrtus, and scattering his limbs over the sea. Apoll. I. 9, 25.

128. *quod tuæ manus*] Medea speaks to herself. The fluctuations of her mind, agitated by the opposite feelings of love, sense of injury, and desire of revenge, are beautifully described.

130. *redeant*] i. q. *iterentur*. —— *Inclitum regni decus*] the golden fleece, and the possession of the kingdom, which depended upon it.

132. *ingestum*] thrown in the way of the father; others read *incertum*, being scattered here and there, so as to

deceive the father concerning the direction of the flight; also *incestum*, descriptive of the crime.

142. *muneri meo*] i. e. *vitæ suæ*, owing his life to her assistance.

143. *impotens*] 'unable to govern himself.' The word is almost always used in this moral sense; rarely as relating to physical strength.

149. *Malea*] a promontory in Laconia, at least a hundred miles from Corinth.——*flectens moras*] 'causing, by its sinuous shore, delay to navigation.'

152. *mutus*] The codex of Lipsius has *immotus*, which is not so good as *mutus*. The nurse does not advise Medea to be insensible, but to conceal her feelings; *motus*, the reading of earlier editions, makes a very good sense, 'although excited'; yet it is not so expressive as *mutus*. ——*pertulit*] ἀοξίστως, not with the force of a perfect. Hor. Carm. III. 2, 30.

154. *professa*] with a passive sense.

156. *clepere*] imitation of the old language. This word occurs generally in very old prose, as Cic. de Legg. II. 9; Liv. XXII. 10; and is one of those, which prove the close relationship of the Latin and Greek languages. The Greek is κλέπτω.

160. *si locum virtus habet*] for *cum l. v. h.* —— *virtus*, 'manliness, energy, resolution.'

163. This line would not be a correct thought, if *desperet* were used in its common meaning, 'to despair, to have no hope'; it expresses the vague apprehension of evil, which is so discouraging; he who has no reason to hope awaits misfortune, and endeavours to meet it.

164. *Abiere Colchi*] *abiere* for *absunt*. 'Your countrymen are distant.'

169. *Sint licet terra edita*] An allusion to the warriors springing up from the teeth of the dragon, sown by Jason. Ovid. Met. VII. 130.

ACT II.— *Scene II.*

181. *fraus*] either signifies treacherous disposition, or, if this signification cannot be made out, the singular may be considered as used for the plural. 'Her past crimes are so well known, that we know what we have to expect.'

187. *nostros affatus petit*] i. q. *me alloqui petit.*

190. *Vade*] spoken to a servant.

191. *jamdudum*] 'immediately.'

193. *innocens*] used ironically.

194. *cognosce*] in its judicial meaning, 'investigate.'

197. *Redeo*] for *rediturus sum*, 'I am ready, willing to return.'

201. Said ironically. —— *Pelia* for *Pelias*, on account of the metre.

206. *regia mea*] 'in the palace of my father;' 'I know this from my own experience, being the daughter of a king,' *quondam nobili fulsi patre*, v. 209.

210. *deduxi genus*] 'I am sprung,' i. q. *orta sum.*

212. *Pontus Scythicus*] the Pontus Euxinus. —— *a tergo*] towards the west.

213. This phenomenon is mentioned in Strabo, Lib. I. 3, pages 49, 50, where an explanation by Strato, a natural philosopher, is given.

214. *exterret*] is preferable to *exercet*, the former expressing the military, fierce disposition of the Amazons; the latter implying that they were cultivators of the soil.

218. *proci*] for *procus;* it refers to Jason alone, as appears from *qui nunc petuntur.*

221. *Confide regnis*] ironically.

222. *Hoc*] This is the virtue of generosity, rather than the power of exercising it; for the latter may be lost.

226. *Decus illud ingens, etc.*] the Argonauts.

231. *Satique Borea*] Calais and Zetes.

232. *lumine immisso*] According to the ancient notion, the rays of light proceeded from the eye.

233. *Minyæ*] a name of the Argonauts, because many of them were descendants of Minyas, king of Thessaly.

234. *Hunc nulli imputo*] 'For him I do not consider you under obligations to me.' Juv. v. 14.

238. *Virgini placeat, etc.*] 'Let the virgin prefer modesty, and all Greece will be ruined;' as if the case had not yet happened. It is a more lively expression, than *Si virgini placuisset pudor, omnis Pelasga tellus ruisset.*

244. *Quodcunque præmium*] i. e. Jason.

257. *Acastus*] son of Pelias, whose death Medea had caused, with the assistance of his infatuated daughters. Ovid. Met. VII. 297–350.

268. *memoria*] for *ratio.*

276. *illi Pelia jacet*] i. e. *illi Pelia occidit,* 'on his account, for his advantage, Pelias was murdered.'

279. *non est meum*] 'all I did, was not done for my sake.'

Chorus.

308. *Nimium gracili limite ducto.*] The same idea is expressed Juv. XII. 57: *I nunc, et ventis animam committe dolato Confisus ligno, digitis a morte remotus Quatuor aut septem, si sit latissima tæda.*

313 *Oleniæ capræ*] the goat of Amalthea, by whom Jupiter was suckled; as a constellation, it was believed to cause rain.

315. *tardus Bootes*] a common epithet of this constellation; Juv. v. 23: *tempore, quo se Frigida circumagunt pigri sarraca Bootæ.*

318. *Tiphys*] See v. 3.

321. *prolato pede*] a rope by which the corner of the sail is drawn to one side, 'the sheet.'

323. *medio malo*] 'half-mast.'

326. *Avidus*] 'desirous of despatch.'

327. *rubicunda*] the effect of the sun.

335. *Bene dissepti mundi*] Hor. Carm. I. 3, 21, 22.

339. *illa*] the ship of the Argonauts.

341. *duo montes*] the Symplegades, rocks which were fabled to be movable.

345. *mare deprensum*] 'the sea caught between,' and forced up by the closing rocks. The MS. of Lipsius has *depressum*, which is not so descriptive.

350. *Siculi virgo Pelori*] Scylla.

352. *solvit hiatus*] i. q. *aperit ora.*

354. *malo*] i. q. *monstro, prodigio.*

355. *diræ pestes*] the Sirens.—— *cum mulcerent*] Although they assuaged the sea, the skill of Orpheus was superior; that this is the idea, is indicated by the subjunctive *mulcerent.*

365. *Non Palladia manu*] The vessel of the Argonauts was built with the assistance and advice of Minerva.

376. *vincula laxet*] 'will relax its bonds, will become passable.'

377. *et ingens pateat tellus*] An interesting prediction, indeed.

ACT III. — *Scene I.*

383. *recepto Deo*] Hor. Carm. II. 19, 6; III. 25, 1.

393. *medium*] Of the various readings, none is better than that of the Florentine codex; the emendation of Lipsius, *rude*, is very good, expressing that whatever Medea will do, will prove her an adept.

399. *dies*] refers to the respite granted to her by Creon. —— *segnis*] 'unimproved through sloth.'

415. *Timuit*] int. Jason.—— *Thessalici ducis*] Acasti. See v. 257.

419. *hoc quoque extimuit ferox*] ironical.

423. *Multum patebit*] 'it will extend far;' it will be a long time.

424. *Invadam Deos*] a stronger term than *adibo Deos*; 'I will address the Gods,' 'I will importune the Gods.'

428. *Trahere*] Supply *tecum*.

ACT III. — *Scene II.*

435. *meritis conjugis*] for *conjugi de me bene meritæ*.

436. *si mori nolim*] a nice distinction between the present *nolim*, and the preceding imperfect *si vellem*, implying that he does not wish to preserve his faith at the expense of his life.

447. *Fugimus*] for *expellor*. *Fugere*, in this respect, agrees with the Greek *φεύγειν*, as *fuga*, 'banishment,' with *φυγή*.

456. *Adulterum*] either for *amatorem* or *raptorem*, having carried off Medea; or with reference to his deserting her for Creusa.

457. *Iolcon*] Iolcos, the native town of Jason in Thessaly, and the port from which the Argonauts sailed.

466. *igneos tauri halitus*] See Ovid. Met. VII. 104.

469. *Hostisque subiti*] the warriors springing up after the sowing of the serpent's teeth. See Ovid. Met. VII. 130.

471. *spolia Phryxei arietis*] the golden fleece of the ram, on which Phryxus, with his sister Helle, escaped from the persecution of their stepmother Ino. Having crossed the sea where Helle perished (Hellespontus), and reached Colchis, he sacrificed the ram, and suspended the fleece on a tree, where it was guarded as a kind of palladium, by a dragon, until Jason obtained possession of it.

473. *Insomne monstrum*] See Ovid. Met. VII. 149.

474. *Et scelere in uno non semel factum scelus*] the one crime was the cause of many.

475. *natas deceptas*] the daughters of Pelias, who, at the instance of Medea, killed their own father. See Ovid. Met. VII. 297.

477. *Aliena quærens regna*] If taken as a question, the sense is good; implying that love, and not ambition influenced her.

481. *conjugi testes mei*] allusion to the nuptials of Jason and Medea, celebrated upon the sea.

495. *Præstas Creusæ*] 'In giving me this advice, you do a kindness to Creusa.'

496. *Medea amores obicit?*] too severe a taunt.

502. *Solus tuere*] a most touching appeal.

507. *natis*] dativus commodi.

512. *Sisyphi nepotibus*] Sisyphus, the ancestor of Creon and Creusa.'

516. *Hinc rex, et illinc*] Creon and Acastus.

520. *Fortuna . . . . . stetit*] Gronovius explains *intra me stetit*, 'did not extend so far as I, or my power,' 'I am more powerful than fortune;' Farnabius, 'I have always been the maker of my own fortune.' The adjective *omnis* favors the latter explanation.

528. *Scythas*] i. e. Colchos.

534. *diligenti*] 'discriminating.'

537. *Sana*] the nomin. sing., as well as *placida*.

546. *et rex et socer*] 'Creon, whether he employs his power as king, or his influence as father-in-law.'

549. *Sic natos . . . . . locus*] spoken aside.

550. *tenetur*] i. q. *non fugit*, 'it has not escaped notice,' 'it has been observed.'

564. *Nullum scelus putare*] for *nihil scelus putare*.

573. *quodque . . . . . comæ*] Doubts have been raised,

whether in these words a third article is described, or whether they are a further description of the second, *monile.* Gronovius, influenced by Eurip. Med. 782, *λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον*, is of the latter opinion, while Delrius and others, supported, as I think, by the words of the passage, are of the former.

Chorus.

581. *viduata tædis*] i. q. *repudiata.*

591. *ignis*] i. q. *amor;* as in v. 582, *ardet* for *amat.*

598. *Regna secunda*] the second dominion, that of Jupiter being the first, that of Pluto, the third.

600. *metæ*] pars pro toto, for *curriculi.*

606. *Fœdera mundi*] See v. 335.

609. *Pelion*] accusative.

610. *scopulos vagantes*] i. e. Symplegades. See v. 341.

618. *indocto magistro*] Erginus, Apollon. I. 9, 16, and Val. Flacc.

623. *retinet*] An allusion to the delay experienced by the Greeks at the commencement of the Trojan expedition.

628. *volucris*] for *avis.*

632. *notam Stygam*] An allusion to the recovery of Eurydice from the infernal regions.

634. *Aquilone natos*] See v. 231.

635. *Neptuno genitum*] Periclymenus. Seneca confounds the son of Neptune with the son of Neleus, who received from his father the power of changing his body. See Apollod. II. 7, 3: *Περικλύμενον κτείνει τὸν ἀλκιμώτατον τῶν Νηλέως παίδων, ὃς μεταβάλλων τὰς μορφὰς ἐμάχετο.*

641. *gemini cruoris*] Farnabius explains *geminus* as the blood of the Hydra and Nessus, upon what authority, I

am unable to say; *geminus* refers to the double form of the Centaur, Nessus.

642. *nuptæ*] Dejanira.

644. *Setiger*] sc. *aper*, the Calydonian boar.—— *fratres matris mactas*] Plexippus and Toxeus; see Ovid. Met. VIII. 439 and 444.

645. *morerisque dextra matris*] Althæa, to avenge the death of her brothers, threw a firebrand, upon which the life of her son Meleager depended, into the fire. See Ovid. Met. VIII. 512-524.

648. *puer*] Hylas.

651. *Fonte timendo*] If a spring is to be feared, how much more the sea.

653. *Condidit serpens*] It is impossible to make any sense of this. It is known from Apollodorus, Hyginus, and others, that Idmon was killed by a boar during the expedition. We might, perhaps, read: *condidit tellus*; or *contudit verres*.

657. *Thetidis maritus*] Peleus.

659. *Nauplius*] king of Eubœa, in order to avenge the death of his son Palamedes, caused the shipwreck of the Greeks, returning from Troy; but, on learning that Ulysses had escaped, threw himself into the sea.

660. *Patrio crimine*] Ajax, the son of Oileus, is here represented as suffering for the presumption of his father in joining the expedition of the Argonauts, and not for his own crime.

661. *Oileus*] for Ajax Oilei.

662. *Conjugis Pherei*] Admetus, husband of Alcestis, son-in-law of Pelias, king of Pheræ, in Thessaly.

ACT IV.—*Scene I.*

680. *læva manu*] indicative of the purpose and the deity applied to.

685. *Squamifera turba*] i. e. *serpentes.*

695. *anguis*] the constellation. —— *duæ major minorque feræ*] the larger and smaller bear. —— *sentiunt*] expressing the relative situation of the three constellations.

698. *Ophiuchus*] (ὀφιοῦχος), the Latin Serpentarius, a constellation.

700. *Python*] a huge serpent, slain by Apollo.

703. *Colchis serpens sopite cantibus meis*] See Ovid. Met VII. 155.

707. *Eryx*] a mountain in Sicily. —— *saxis*] ablat.

710. Gronovius proposes to place v. 711 before v. 710; a very good alteration.

726. *Nomen*] Hispania Bætica, or Bæturia.

727. *languenti vado*] The river Bætis (Guadalquivir) forms, before its entrance into the sea, a shallow bay.

732. *obscœnas aves*] foreboding ill.

738. *sonuit vesano gradu*] *sonare gradu.* Virg. Georg. III. 191.

ACT IV. — *Scene II.*

740. *vulgus silentum*] *silentum* acc. sing. of *silentus*, rather than the genit. pl. of *silens*, for *silentium*, 'dumb shades.'

745. *undas Pirenidas*] Pirene, a spring in Corinth, mentioned here, because Tantalus had been king of Corinth.

746. *Tityi*] This word, which is not in the Florentine codex, has been inserted by Gronovius for the sake of the metre.

747. *volvat*] Gronovius justly objects to this exception made by Medea with regard to Sisyphus, and proposes to read *solvat*. Besides, if the punishment of Sisyphus is to continue as an exception, the contrast between his condition and that of the rest is not indicated by any qualifying conjunction, or adverb; on the contrary, the following line, which evidently expresses

a cessation of the usual labor of the Danaides, is introduced by *quoque.*

751. *Pessimos*] 'unpropitious.'

757. *Pariter*] According to Farnabius, *uno eodemque tempore.* The meaning *eodem modo* appears better; the laws of the heavenly bodies being violated in the same manner as those of the sea.

772. *Novena* for *novem*] referring to the number of serpents, or for *novies*, referring to the windings of the serpent.

773. *membra*] the hundred serpents growing from the shoulders of the giant. —— *discors*] i. q. *hostilis.*

775. *Vectoris perfidi*] i. e. Nessi.

777. *isto cinere defecit*] 'is without,' 'has parted with.' —— *Œtæus rogus*] the funeral pile on which Hercules was consumed.

780. *Althææ*] see v. 645.

784. *Lernæa spicula*] arrows, poisoned with the gore of the hydra.

785. *Sonuistis* αἶ αἶ] The Florent. MS. has á é, which Gronovius supposed to be intended for the Greek interjection αἶ. This opinion is certainly corroborated by Ov. Met. x. 215: *et ai ai Flos habet inscriptum.* The invoked spirits are supposed to answer to the prayer of Medea. —— *tripodas*] for *oraculum.*

791. *freno Propiore*] i. e. *propius terræ.*

795. *in auxilium tuum*] To prevent the moon from being drawn down by incantations, a deafening noise was made by striking together brass vessels. Juv. vi. 442: *jam nemo tubas, nemo æra fatiget; Una laboranti poterit subcurrere lunæ.* —— *Dictynna*] name of Diana, from δίκτυον, net.

810. *Caros cruores*] An allusion, perhaps unconscious, to the murder of her children.

814. *Persei*] Perseis or Hecate, being the daughter of Perses and Asteria.

822. *Viscere feto*] expressing the reproduction of the liver of Prometheus, whenever consumed by the eagle.

825. *Mulciber*] name of Vulcanus, (*mulceo* and *ferrum*.)

840. *Vota tenentur*] i. q. *audiuntur*.

Chorus.

865. *Gangeticum*] relating to Ganges.

867. *non amores*] i. e. *nescit frenare amores*.

878. *Hesperugo*] (ἕσπερος and ἄγω) Compare Hor. Carm. III. 6, 41 : *sol amicum tempus agens*.

ACT V. — *Scene I.*

879. *regni status*] i. e. *regia domus*, Creon and his daughter.

890. *ipsa præsidia occupat*] The fire is communicated to what, under common circumstances, is a protection against it.

895. *impetum*] 'onset.'

904. *Violentus*] referring still to *anime*, v. 895.

908. *Per ista*] i. e. *ista* (*superiora*) *scelera tamquam prolusio sunt doloris mei*.

913. *senis*] i. e. *Peliæ*.

921. *Quidquid ex illo tuum est*] i. e. *quotquot ex illo liberi tibi sunt*.

930. *melius*] int. *consule*, or *consilium da*.

950. *osculis*] dative.

952. *repetit invitam manum antiqua Erinnys*] *antiqua*, who has impelled me already upon *former* occasions.

954. *Tantalidos*] Niobe, the daughter of Tantalus, and wife of Amphion.

962. *trabe infesta*] See Herc. Fur. 102 : *atque luctifica manu Vastam rogo flagrante corripiat trabem*.

964. *Incerta*] 'causing uncertainty,' 'not readily discerned.'

970. *victima Manes tuos Placemus ista*] Here one of the children is killed by Medea.

974. *Perge tu*] spoken to the other child.

978. *regum*] Creon and Creusa.

980. *armigeri*] vocative.

986. *Vade*] addressed to herself.

1003. *quos non nostra violavit fides*] Gronovius objects strenuously to this *non*, as altogether inconsistent with the sense. But his objection seems unfounded. The idea to be expressed is: My deserting you was not an act of choice, and so far no violation of my fidelity.

1006. *ferrum exigam*] i. q. *vulnerabo.*

1018. *Misereri jubes*] After these words Medea kills the second child.

METRES.

METRES.

THE difference between Latin and Greek tragedy, with regard to form, appears most distinctly in the greater simplicity of the prosody of the former. This simplicity, however, of the Romans proceeds by no means from a purer taste, or a desire of avoiding what they considered artificial, but from the greater inflexibility of the Latin language. Horace, than whom no Latin poet knew better the power and capability of his language, bore strong testimony to this fact by confining himself to so few, and those the simplest, modifications of the many and complicated metres of the lyric poets of Greece.

The kinds of verses which occur in the Medea are eleven:

1. The Iambicus trimeter acatalectus,
2. Iambicus dimeter acatalectus,
3. Iambicus dimeter catalectus,
4. Asclepiadeus minor,
5. Sapphicus minor,
6. Trochaicus tetrameter catalectus,
7. Anapæsticus tetrameter acatalectus,
8. Anapæsticus dimeter acatalectus,
9. Adonicus, or Dactylicus dimeter catalectus,
10. Dactylicus hexameter catalectus,
11. Glyconicus.

1. *Versus Iambicus trimeter acatalectus.*

According to the usual rule, the tribrachys (⏑ ⏑́ ⏑), the spondee (— —́), and its solutions, the dactyle and anapæst (— ⏑́ ⏑, ⏑ ⏑ —), may be used in all places, except the last, so that the iambus is constantly preserved in the last place alone. But this rule is modified by the practice of Seneca, at least in the Medea, in several respects: the spondee is never used in the second and fourth places, nor the dactyle and anapæst, the solutions of the spondee; except the anapæst once in the second place, v. 670. The iambus is never used in the fifth place, except twice, v. 6 and 512.

The following schedule exhibits these changes:

⏑ —́	⏑ —́	⏑ —́	⏑ —́	— —́	⏑ —́
— —́		⏑ —́		(⏑ —́)	⏑ ⏑́
⏑ ⏑́ ⏑	⏑ ⏑́ ⏑	⏑ ⏑́ ⏑	⏑ ⏑́ ⏑	⏑ ⏑́ ⏑	
— ⏑́ ⏑		— ⏑́ ⏑		— ⏑́ ⏑	
⏑ ⏑ —́	(⏑ ⏑ —́)	⏑ ⏑ —́		⏑ ⏑ —́	

Of the great number of modifications of which this verse is accordingly susceptible, some idea may be formed from the fact that there are nearly sixty in the Medea, which contains about seven hundred and twenty-five verses of this kind. By far the most common form is

⏑ —́ ⏑ —́ — —́ ⏑ —́ — —́ ⏑ ⏓

which occurs more than two hundred times. Some others are

⏓ —	⏑ —	— —	⏑ —	⏑ ⏑ —	⏑ ⏓
⏓ —	⏑ —	⏑ —	⏑ —	— —	⏑ ⏓
⏑ ⏑ —	⏑ —	— —	⏑ —	— —	⏑ ⏓
⏓ —	⏑ —	— ⏑ ⏑	⏑ —	— —	⏑ —

which occur each between forty and sixty times. There are nearly twenty forms, each of which occurs once only in the whole tragedy.

In the greater number of these iambic verses, the cæsura is πενθημιμερής, in very few ἑφθημιμερής. The iambic trimeter is generally used as a monocolon monostrophon, that is, the same verse is repeated without the interposition of any other. A short passage, v. 772 –785, is an exception, being dicolon distrophon, that is, two different verses, the Iambic trimeter and Iambic dimeter, being used alternately.

The tribrachys and dactyle, which are substituted for the iambus, have of course the ictus on the second syllable (⏑ ⏑́ ⏑, — ⏑́ ⏑).

2. *Versus Iambicus dimeter acatalectus.*

The general rules relating to Iambic verses apply to this. But of the many possible modifications, the following alone are found in the Medea:

⏓ —   ⏑ —   — —   ⏑ ⏓
— —   ⏑ —   ⏑ ⏑ —   ⏑ ⏓

3. *Versus Trochaicus tetrameter catalectus.*

For the pure trochees, various other feet may be substituted. The tribrachys may be used in all places, the last excepted. In the second, fourth, and sixth, the spondee and its solutions, the anapæst and dactyle (⏑́ ⏑ —, —́ ⏑ ⏑), may take the place of the trochee.

⏓́ ⏑   —́ ⏑   —́ ⏑   —́ ⏑   —́ ⏑   —́ ⏑   —́ ⏑   ⏓
⏑́ ⏑ ⏑   ⏑́ ⏑ ⏑   ⏑́ ⏑ ⏑   ⏑́ ⏑ ⏑   ⏑́ ⏑ ⏑   ⏑́ ⏑ ⏑
⏑́ ⏑ —   ⏑́ ⏑ —   ⏑́ ⏑ —
—́ ⏑ ⏑   —́ ⏑ ⏑   —́ ⏑ ⏑

The most frequent form in the Medea is

—́ ⏑ —́ — —́ ⏑ —́ — || —́ ⏑ —́ — —́ ⏑ —

Some other modifications are

—́ ⏑ ⏑ —́ ⏑ ⏑ —́ ⏑ —́ — —́ ⏑ —́ ⏑ ⏑ —́ ⏑ —

—́ ⏑ ⏑ —́ —́ —́ ⏑ —́ — —́ ⏑ —́ ⏑ —́ ⏑ —

The cæsura occurs after the second dipodia, or fourth foot. In one passage, v. 746, the text is impure, and the metre violated. The readings of this line vary much, and the number of emendations and conjectures is considerable. It will be perceived that the following reading of the Florentine manuscript is inconsistent with the metre.

Gravior pœna sedeat conjugis socero mei:
— ⏑ — — ⏑ ⏑ ⏑ — — ⏑ — ⏑ ⏑ — ⏑ —

Another codex has a reading reconcilable with the metre:

Graviorum pœna sedeat conjugis socero mei.
— ⏑ — — — ⏑ ⏑ ⏑ — — ⏑ — ⏑ ⏑ — ⏑ —

These three kinds of verse, and the two kinds of anapæstic verse described below (No. 7 and 8), occur in the dialogue of the play; the remaining six, in the choruses.

4. *Versus Asclepiadeus minor.*

The regular form of this verse is

— — —́ ⏑ ⏑ — || — ⏑ ⏑ —́ ⏑ ⏓

and is to be found in the first chorus, with one exception, v. 62, where, in the third place, a pæon quartus (⏑ ⏑ ⏑ —) is used instead of a choriambus (— ⏑ ⏑ —).

5. *Versus Glyconicus.*

The regular form of this verse is

— — — ⏑ ⏑ —́ ⏑ ⏑̄

and is observed without an exception.

6. *Versus Dactylicus hexameter catalectus.*

The rules of this verse are well known; a spondee may be substituted in any place, except the fifth. The cæsura is mostly πενθημιμερὴς, rarely ἑφθημιμερής. V. 113 is a versus spondaicus, that is, a verse with a spondee in the fifth place.

7. *Versus Anapæsticus tetrameter acatalectus.*

Instead of an anapæst, a spondee, dactyle, or proceleusmaticus may be used (— —́ — ⏑́ ⏑). The Greek dramatic writers employ this verse in systems, concluding each with a dimeter catalectus in syllabam, which is then called *versus parœmiacus.* Seneca never uses this conclusion, and thus impairs very much the effect of this metre. An anapæstic dimeter, which is occasionally interspersed, relieves somewhat the monotony. The proceleusmaticus, in the place of an anapæst, does not occur in the Medea; but all the other changes mentioned above, producing a great number of modifications, (about 25, a large number, considering that the verse is used only about 130 times). The verse occurs twice in its pure form:

⏑ ⏑ —́ ⏑ ⏑ —́ ⏑ ⏑ —́ ⏑ ⏑ —́

Some of the most frequent modifications are the following:

— ⏑́ ⏑ — —́ — —́ — —́
⏑ ⏑ —́ ⏑ ⏑ —́ — ⏑́ ⏑ — —́
— ⏑́ ⏑ — —́ — ⏑́ ⏑ — —́

— —́   ⏑ ⏑ —́   — —́   ⏑ ⏑ ⏑́
— —́   ⏑ ⏑ —́   — ⏑́ ⏑   — ⏑́

There is one instance of this verse being used in a passage which is not a part of a chorus; the passage (v. 787 – 842) is full of excitement, and this, no doubt, accounts for the choice of the metre.

8. *Versus Anapæsticus dimeter acatalectus.*

This verse occurs a few times interspersed among the anapæstic tetrameters, described above. The only two forms of it in the Medea, are

— ⏑́ ⏑   — —́
— —́   ⏑ ⏑ —́

9. *Versus Sapphicus minor.*

This verse is formed by Seneca very much as by Horace; neither of them consider the last syllable of the trochaic dipodia as doubtful. In one instance, v. 636, Seneca seems to have admitted the solution of the spondee into a dactyle. The usual form of this verse is

— ⏑ — — —́ || ⏑ ⏑ —́   ⏑ — ⏑

In one instance, v. 660, the text is probably incorrect, and the metre violated. The text of the Florentine manuscript is

Patrioque pendet crimine pœnas.
⏑ ⏑ — ⏑ — — — ⏑ ⏑ — —

Another reading,

Crimini pœnas patrio pependit,
— ⏑ — — — ⏑ ⏑ — ⏑ — ⏑

complies with the metre; but the structure of the whole

sentence and the sense require a different tense. For this reason the emendation of Gronovius is the best expedient, who proposes to read

Crimini pœnas patrio rependet.
— ⏑ — — — ⏑ ⏑ – ⏑ — ⏑

10. *Versus Adonicus.*

This kind of verse is used in connexion with the Sapphic. The stanzas formed of the two are of different length; the first seven consist of three Sapphic and an Adonic verse; the five following, of eight Sapphic and an Adonic; and the last, of seventeen Sapphic and one Adonic verse. The Adonic is a dactylicus dimeter catalectus, which admits of no change,

— ⏑ ⏑ — ⏓

11. *Versus Iambicus dimeter catalectus.*

In this kind of verse Seneca has taken very little liberty. Two modifications only occur in a chorus of thirty lines:

— ´— ⏑ ´— ⏑ ´— ⏓
⏑ ⏑ ´— ⏑ ´— ⏑ ´— ⏓

For the convenience and assistance of younger scholars, a list of all the metres is subjoined in the order in which they occur in the tragedy.

Act I. v. 1—55. Vers. Iamb. trim. acat.
Chor. 56—74. Vers. Asclep. min.
75—92. Vers. Glycon.

Chor. v.	93 — 109.	Vers. Asclep. min.
	110 — 115.	Vers. Dact. hexam.
Act II. v.	116 — 178.	Vers. Iamb. trim. acat.
	179 — 300.	" " " "
Chor.	301 — 316.	Vers. Anapæst. tetram. acat.
	317.	Vers. Anapæst. dimet. acat.
	318 — 327.	Vers. Anapæst. tetram. acat.
	328.	Vers. Anapæst. dimet. acat.
	329 — 371.	Vers. Anapæst. tetram. acat.
	372.	Vers. Anapæst. dimet. acat.
	373 — 379.	Vers. Anapæst. tetram. acat.
Act III. v.	380 — 490.	Vers. Iamb. trim. acat.
	491 — 578.	" " " "
Chor. v.	579 — 581.	Vers. Sapph. min.
	582	Vers. Adon.
	583 — 585.	Vers. Sapph. min.
	586.	Vers. Adon.
	587 — 589.	Vers. Sapph. min.
	590.	Vers. Adon.
	591 — 593.	Vers. Sapph. min.
	594.	Vers. Adon.
	595 — 597.	Vers. Sapph. min.
	598.	Vers. Adon.
	599 — 601.	Vers. Sapph. min.
	602.	Vers. Adon.
	603 — 605.	Vers. Sapph. min.
	606.	Vers. Adon.
	607 — 614.	Vers. Sapph. min.
	615.	Vers. Adon.
	616 — 623.	Vers. Sapph. min.
	624.	Vers. Adon.
	625 — 632.	Vers. Sapph. min.
	633.	Vers. Adon.
	634 — 641.	Vers. Sapph. min.

	642.	Vers. Adon.
	643—650.	Vers. Sapph. min.
	651.	Vers. Adon.
	652—668.	Vers. Sapph. min.
	669.	Vers. Adon.
Act IV. v.	670—739.	Vers. Iamb. trim. acat.
	740—751.	Vers. Troch. tetram. cat.
	752—770.	Vers. Iamb. trim. acat.
	771—786.	Vers. Iamb. trim. acat., and Vers. Iamb. dim. acat. alternately.
	787—806.	Vers. Anapæst. tetram. acat.
	807.	Vers. Anapæst. dimet. acat.
	808—827.	Vers. Anapæst. tetram. acat.
	828.	Vers. Anapæst. dimet. acat.
	829—831.	Vers. Anapæst. tetram. acat.
	832.	Vers. Anapæst. dimet. acat.
	833—842.	Vers. Anapæst. tetram. acat.
	843—848.	Vers. Iamb. trim. acat.
Chor.	849—878.	Vers. Iamb. dim. cat.
Act V. v.	879—1027.	Vers. Iamb. trim. acat.

CAMBRIDGE:
CHARLES FOLSOM,
PRINTER TO THE UNIVERSITY.